assessment because his logical short-cuts and unacceptable conclusions, ultimately, cannot be clearly separated from his use of, at least in his own time, generally accepted scientific, philosophical, and cultural discourse. And while the age of political correctness may feel morally superior, the question remains open if it is so in substance. It is here that Sengoopta's study may reach its limits when he writes that *Sex and Character* addresses 'lofty themes of no obvious relevance to gender: logic, ethics, genius, and the self' (p. 51). No obvious relevance for Sengoopta, or even for us. For Weininger, though, the relation between and integration of these aspects of human existence was the fundamental concern. For this reason, it is also questionable whether the texts collected in *Über die letzten Dinge* really 'offer little of interest to those interested in the content and contexts of Weininger's views on *gender*' (p. 160, fn.1). Weininger explicitly refers to *Sex and Character* in these texts, and the moral position from which he argues becomes far more transparent.

Sengoopta's book is a valuable contribution to a more balanced understanding of Weininger, where it occasionally slips into irony rather than critical reconstruction ('The supreme example of such a genius was, of course, Goethe', p. 52), or implicitly pathologizes Weininger's thought ('The book obviously, was the work of a deeply anxious (and very young) man', p. 68) it reveals the prejudices of our own age.

DANIEL STEUER

Zarathustra's Children: A Study of a Lost Generation of German Writers. By Raymond Furness. (Studies in German Literature, Linguistics, and Culture.) Rochester, NY: Camden House, 2000. Pp. ix + 220. £40.00.

In his *Literary History of Germany, 1890–1945* (1978) Raymond Furness wrote inspiringly about such little-known poets as Alfred Mombert, Ludwig Derleth and Theodor Däubler. He has now produced a full-scale study of a group of writers which also includes the Munich 'Kosmiker', Alfred Schuler and Ludwig Klages, together with Rudolf Pannwitz and Christian Morgenstern. Their names are not obscure. Readers of Gerrnan literature know Pannwitz as a pan-European publicist temporarily associated with Hofmannsthal; Schuler and Klages as protagonists in a famous quarrel with Stefan George; Derleth as the original of the poet in Thomas Mann's story 'Beim Propheten' and of Daniel zur Höhe in *Doktor Faustus;* and Morgenstern, of course, as the author of profound nonsense-verses. But since few of us have read their impossibly copious works, Furness serves as a literary explorer, reporting on his experiences: a Colin Thubron of German literature. His excellent book is welcome as a guide to this inaccessible territory, based on enormous reading, generous sympathies, scholarly care, and an infectious love of literature.

These seven writers are linked by their response to Nietzsche, above all to the prophetic and visionary energies of *Also sprach Zarathustra.* They also welcomed his reclamation of myth in *Die Geburt der Tragodie,* his attacks on

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Christian morality, and his enthusiasm for the hedonistic civilizations of Southern Europe as opposed to the grim Lutheran Germany in which he had been brought up. *Zarathustra* suggested how diverse religious urges might be satisfied outside established institutions. Schuler, having also read Bachofen's accounts of matriarchy, grafted onto his Nietzscheanism a wild neo-pagan cult of the Magna Mater. Morgenstern, who thought that Christ needed to be rescued from Christians, found a spiritual home in the anthroposophy (also inspired by Nietzsche) of Rudolf Steiner. Derleth, a convinced Catholic, demanded a Church Militant led by fanatical crusaders. Though such visions are alarming, Furness rightly dissociates his writers from the Nordic theorists who anticipated Nazism, and defends them against facile equations of irrationalism with fascism.

The examples of Nietzsche and Zarathustra evidently sustained many of these writers in solitary lives obsessed with producing gigantic works. The Florentine version of Daubler's *Nordlicht* is some 30,000 lines long; Pannwitz's unpublished *Die heiligen Gesänge der Hyperboräer* comprises some 30,000 hexameters; Klages's main work, *Der Geist als Widersacher der Seele*, runs to 1,500 pages in an abridged version for students; and Derleth's *Der fränkische Koran*, running to 1,900 pages, leaves even Furness 'stunned and disorientated' (p. 148). This verbal gigantomania is itself intriguing, as though, in an age of cultural disintegration, each writer felt obliged to construct his own cosmos. The most rewarding writers (as I can confirm from sampling) are Mombert, whose mythical dramas Furness justly compares to Blake's epics *Milton* and *Jerusalem*, and Däubler, whose poetic 'sun-pilgrimage' (p. 161) moves, like Hölderlin's late poems, from Germany via Italy to Egypt and ultimately to Iran, the home of Zoroaster (Zarathustra). It is good that they have found an eloquent advocate.

Wider conclusions about the cultural significance of these works might have been drawn, but at this stage an informative survey was the main requirement. Since most readers of this book will know German, it is a pity that quotations from the originals are gven only in translation. The copy-editor has permitted some erratic punctuation and a few misspellings: 'Bournof' (p. 93) should be 'Burnouf' . The line 'Wasser wird sich ballen' not only echoes the line 'Ballt sich die bewegte Quelle' in Goethe's 'Paria' (p. 42) but comes directly from his 'Lied und Gebilde'.

RITCHIE ROBERTSON

Freud's Literary Culture. Graham Frankland. Cambridge: Cambridge University Press, 2000. Pp. xiii + 260. £35.00.

In a letter to Freud of 1907, Jung wrote that 'every properly analysable case has something aesthetically beautiful about it'; in a letter to Lou Andreas-Salomé of 1919, Freud described *Leonardo da Vinci and a Memory of his Childhood* as 'the only truly beautiful thing I have written'; and in a paper of 1957, Lacan suggested that the very psychoanalytic term *Verdichtung* [condensation] condenses in itself the word *Dichtung* [poetry], thus indicating the poetic

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